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Atrium at the FDA's Federal Research Center, by KlingStubbins in association with RTKL Associates.

### ARCHITECTURE C

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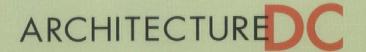
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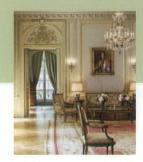
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#### CELEBRATING ARCHITECTURE WEEK



The theme of this issue is Centers of Power, by which we mean new architecture here in DC for government and other organizations of local, national, and international importance. Our editor, Martin Moeller, covers new and renovated buildings for four federal agencies—the National Geospatial-Intelligence Agency, the GSA headquarters, the Census Bureau, and the Treasury—as well as a prominent local think tank, the Center for Strategic and International Studies. Ron O'Rourke reports on Waterfront Station, a mixed-use project leased by DC government offices that provides a new main street for DC's

Southwest area. Denise Liebowitz covers the Liechtenstein Embassy residence and the renovation of the Belgian ambassador's residence. And Steve Dickens reports on the FDA headquarters complex and the Italian Ambassador's kitchen.

As always, Abby Davis starts off the magazine with her coverage of some well-designed places. And I pick up the reigns again with the first article in a new section of the magazine—Pro Bono Publico—that will be dedicated to showing you work that architects are doing for little or no fee, for the benefit of non-profit and public-service organizations.

### Welcome!

AIA | DC has a long history of boosting its own power through collaborations with other local organizations. This year we're kicking it up a notch by working with 16 groups to bring you a three-week-long version of Architecture Week starting on September 10. Architecture Week (no matter what its actual length) is our annual public celebration of architecture. The 16 organizations we're working with include:

- · The National Building Museum
- The Textile Museum
- · The Embassy of Austria
- The Goethe-Institut DC
- · The Embassy of Spain
- The Embassy of Sweden
- · The Embassy of Switzerland
- The Supreme Council of the Ancient and Accepted Scottish Rite
- Japan Information & Culture Center, Embassy of Japan

- L'Alliance Française de Washington
- The Mexican Cultural Institute, Embassy of Mexico
- American University School of International Service
- · Capitol Hill Chamber of Commerce
- The Italian Cultural Institute
- The American Institute of Architects
- Pecha Kucha DC

Working with these groups, we have put together an incredible array of programs, from lectures to tours to receptions, many of them free, in support of this year's Architecture Week theme, "How Architects See the World," which is intended to help put DC-area architectural endeavors into a broader context of architectural activities around the world. For more details on Architecture Week events, see page 40. We are very thankful to Horizon Builders Incorporated and Glass Construction for their generous support of this program.

We hope you will enjoy this issue of the magazine, and look forward to seeing you during Architecture Week.

Mary Fitch, AICP, Hon. AIA Publisher mfitch@aiadc.com

### Contributors

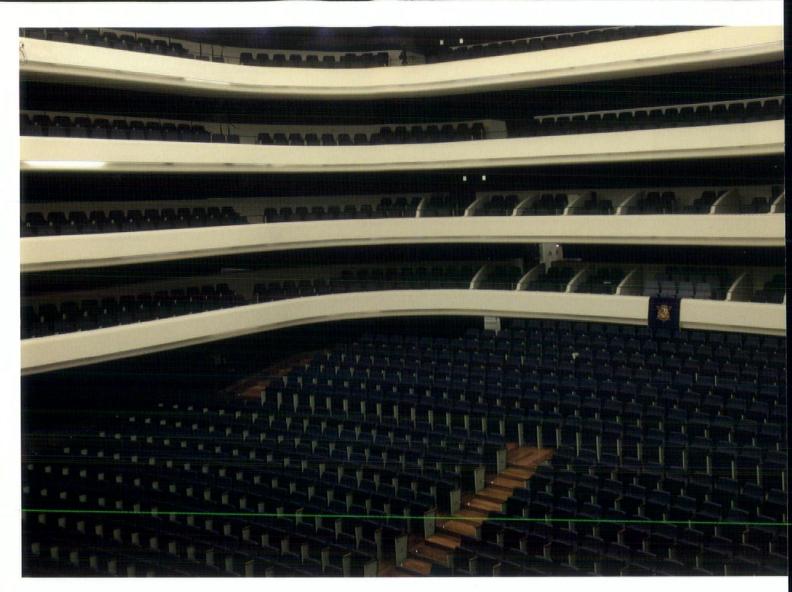
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**Ronald O'Rourke** ("A New Main Street for DC's Southwest") is a regular contributor to *ARCHITECTUREDC*.









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# DETAILS

### Biergarten Haus

### Room & Board WellBuilt Furniture

The Biergarten Haus, a new and eagerly-anticipated addition to the H Street Corridor, opened just in time for the World Cup in June. However, as fall approaches, patrons will surely take advantage of this German-style beer garden for another big event: Octoberfest! Every detail, from the beer and food menus to the décor, will make you think you wandered off the street in DC and ended up in Munich. Owner Aaron McGovern, who worked with the DC Office of Zoning to secure an area large enough for a sizable outdoor space, designed the project with assistance from Capitol Hill architects PGN. The outdoor garden is a perfect place to gather for German beers that are hard to find elsewhere, along with traditional snacks like spaetzle and schnitzel, while watching your sporting event of choice on the large flat-screen televisions (one of the few details that distinguish it from a more traditional beer garden). Check out the full menu, along with upcoming events, online at www.biergartenhaus.com. Located at 1355 H Street, NE.



Colbert & Associates Room & Board building.

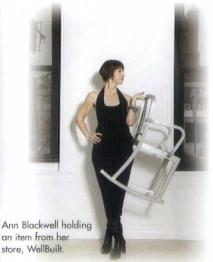


Room & Board



Courtesy of

Room & Board, a sustainable furniture and design store based in Minneapolis, has just opened its newest branch on 14th Street, NW. Their new home, the Taylor Motors Building, originally a Ford Model T showroom, had previously served as a church but was sold several years ago. Architects from Gensler and Eric Colbert & Associates, along with McCullough Construction, worked together to restore the building. Though a national retailer, Room & Board strives to take a local approach and be a "good neighbor," stimulating the local economy and supporting small, family-owned manufacturers who give their products a unique, hand-crafted feel. In one stop, you can outfit your bedroom, office, or patio, all while knowing the products you purchase are sustainably designed and produced. To visit the showroom, stretching over 35,000 square feet and four floors, including a lovely roof deck for events, go to 1840 14th Street, NW (corner of 14th and T Streets). Check out their website at www.roomandboard.com.



Courtesy of WellBuilt



Examples of furniture from WellBuilt

Another new home furnishings addition to the 14th Street neighborhood is WellBuilt. Owner Ann Blackwell, LEED AP, fuses her passions for furniture and sustainable living in this shop, with the philosophy that "furniture and objects well designed are responsibly designed." WellBuilt products reflect eight "points of sustainability": recycle, local, smart wood, long

life, energy, better air, ingredients, and well-thought. Read more about the WellBuilt philosophy at wellbuiltspace.com, and see it in person at 1451 14th Street, NW. Blackwell has furniture lines in the store that you will not find anywhere else in the Washington metropolitan area. Be environmentally-friendly and take public transportation: you can walk from the Dupont Circle or U Street Metros, or take the 52, 53, or 54 buses.

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Kettle Michael Graves



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Citrus basket Fratelli Campana



Espresso coffee maker Richard Sapper



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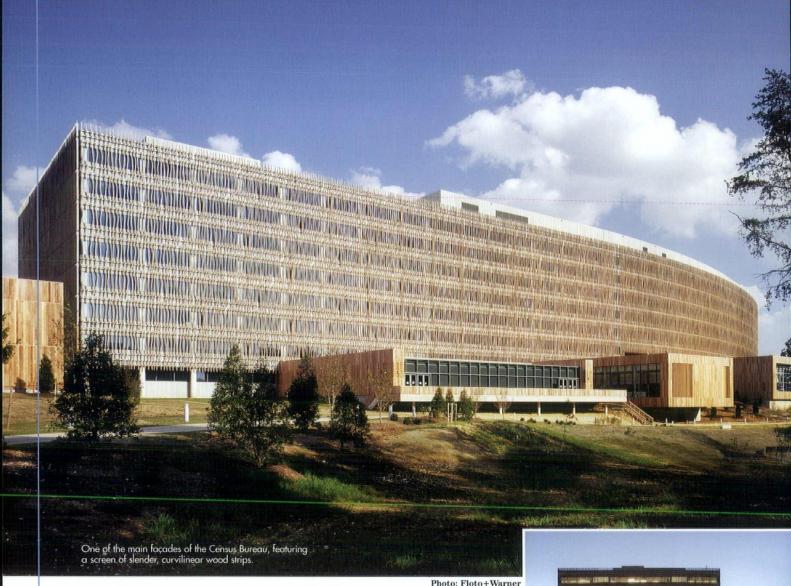
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# The Office in the Forest:



Exterior of the library "pod" at night.

Photo: Floto+V

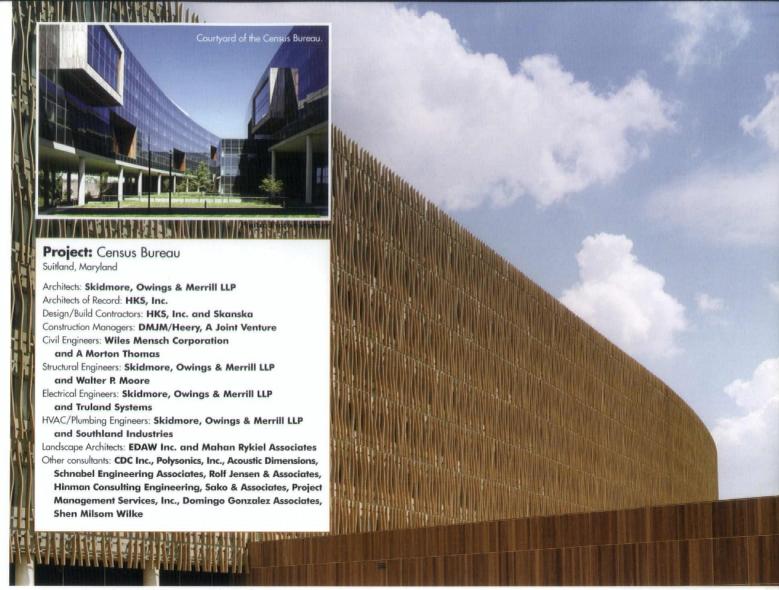
### Census Bureau Headquarters Lends New Identity to Venerable Agency

by G. Martin Moeller, Jr., Assoc. AIA

Architects are frequently asked to design office facilities that will allow for future growth of tenant organizations. It is a rare challenge, however, to design a facility for a tenant agency that dramatically expands and contracts on a regular, decade-long schedule.

So it is with the Census Bureau. Most of the time, about 4,500 people work at the bureau's headquarters, compiling, interpreting, and disseminating a wide variety of vital demographic and economic data. But in the period leading up to, during, and

immediately after a census year (such as the current one), the headquarters staff swells to about 6,000. Until recently, those extra employees had to be accommodated in temporary facilities or crammed into the bureau's outmoded, 1940s-era main building at the Suitland Federal Center in Suitland, Maryland. The building was infamous for its warren of separate offices, poor air quality, and foul tap water, among other indignities.



Census Bureau, with wooden "veil" covering one of the long façades.

Photo © Eduard Hueber/Archphoto.com

The U.S. General Services Administration (GSA) selected **Skidmore, Owings & Merrill (SOM)** to design a new headquarters for the agency that would accommodate the substantial, periodic fluctuations in the size of its staff. GSA and the Census Bureau also wanted a facility that would actively enhance the image of the bureau as a place to work.

"In the federal world, you have to admit, historically the Census Bureau is not typically perceived as the most glamorous agency," said Rod Garrett, AIA, director of the Washington office of SOM and design director for this project. "On the other hand, they have to hire economists and statisticians, and the competition for those employees includes a lot of Fortune 500 companies. Part of our challenge was to create an environment that was equivalent to what those workers might expect at prestigious companies—not just the overall quality of the workplace, but also amenities like a health club and a good cafeteria."

SOM's first charge, however, was to redevelop the master plan for the entire Suitland Federal Center, which included planning for unknown future tenants that might need to be located inside the perimeter fence. When the project began, Metro's Green Line was relatively new, and few Census Bureau employees used it despite the presence of a stop at one corner of the Suitland

complex. But the bureau had done some statistical analysis—that's the agency's stock in trade, after all—which predicted a relatively large number of retirements coinciding with the new building's construction. SOM recognized this as an opportunity to establish a stronger connection to the Metro station, potentially attracting a new generation of employees more accepting of public transit.

"The existing Census Bureau building sat right in the middle of the federal center," explained Garrett. "We had to build either closer to the Metro or closer to the [intersection of the two main roads]. We elected to put the Census Bureau closer to Metro, which also allows the new building to be the welcome place for the whole complex. People can walk through the building without breaching Census Bureau security."

### Inspiration in the Landscape

The area immediately surrounding the Suitland Federal Center has a Janus-like quality. Two edges of the complex are green: a cemetery to the northwest, and Suitland Parkway—a National



Library interior.

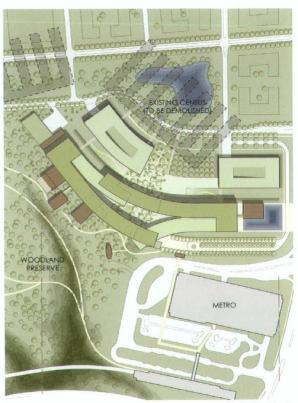
Park Service property listed on the National Register of Historic Places—to the southwest. Unfortunately, the other two sides of the complex are bounded by wide, suburban roads lined with schlocky commercial development. Crime had been a longstanding problem in adjacent neighborhoods. By the time SOM was hired, most Census Bureau employees were eager for the agency to move elsewhere.

"We believed we could come up with a scheme that would make them happier to stay," recalled **Gary Haney**, of SOM's New York office, who served as design partner for the project. "We walked into an early presentation and said, 'We are going to put the new building in the woods.' So we showed them an image of what it would be like to look out of the building toward the forest. Mind you, we intended this to be a conceptual drawing, but the Census Bureau people got excited and said, 'That's what we want!"

Thus was born the idea for the "veil"—the screen of slender, squiggly wood slats that enshrouds the structure, lending it a soft visual texture that is highly unusual in a modern office building. From the outside, from certain angles, the slats make the building appear almost opaque, but from the inside, they successfully evoke the view of the forest that SOM presented in that early client meeting. While the screen may seem to be a lavish ornamental gesture, Garrett noted that both the material itself—common white oak—and the installation proved to be quite inexpensive. Moreover, the veil reduces solar heat gain, contributing to a comprehensive environmental strategy that is expected to earn the building LEED Gold certification.

In plan, the new building consists primarily of two narrow, gentle arcs, slightly offset and slipping past each other. This splayed form derived from three factors: first, it would allow phased construction if the project were to be only partially funded; second, the new building could be wrapped around one side of the existing facility, allowing it to remain operational during

Photo © Eduard Hueber/Archphoto.com



Courtesy of Skidmore, Owings & Merrill
Site plan showing the new Census Bureau building (in green and brown),
the locations of existing buildings to be demolished (top), and parking
and Metro access (bottom).

construction; and third, it reduced the apparent scale of the building, helping to preserve sylvan views from Suitland Parkway. Toward that end, SOM also worked with the National Capital Planning Commission and the National Park Service to determine an appropriate maximum height for the building.

Because the building could not be very tall, it had to be quite long—more than 1,000 feet overall. To mitigate that, SOM organized the interiors around a "main street" providing easy access to shared facilities. Moreover, instead of a single elevator and service core, the architects placed multiple, smaller cores along the length of the corridors. That allowed for a number of stairways with special "respite spaces," in Haney's words, thus discouraging elevator use. A color-coded zone system facilitates orientation from floor to floor.

To address that peculiar challenge of periodic expansion and contraction, SOM quickly determined that open-plan offices would be the only appropriate solution. The design team created a plan that avoids substantial rearrangement of furniture during those periods. Rather, the office spaces simply become denser as the additional employees fill in gaps. "We developed a work module that can grow from three people to ten people," said Haney. "For seven years out of ten, it's very roomy. Instead of moving walls or partitions, we designed a U-shaped work module. When specific work stations are not occupied, you can just unplug everything and they go offline."

### **Bridging Design Roles**

The Census Bureau project was also notable in that it was designed under an unusual strategy known as "bridging." SOM's initial services extended only to the production of what would typically be regarded as "design development" drawings and performance-based specifications. The drawings and specifications were then bundled to form the basis for a design/build contract, which was awarded to HKS/Skanska. HKS served as architect of record, producing all of the final construction documents and even making numerous decisions regarding structural systems, material selection, and design details.

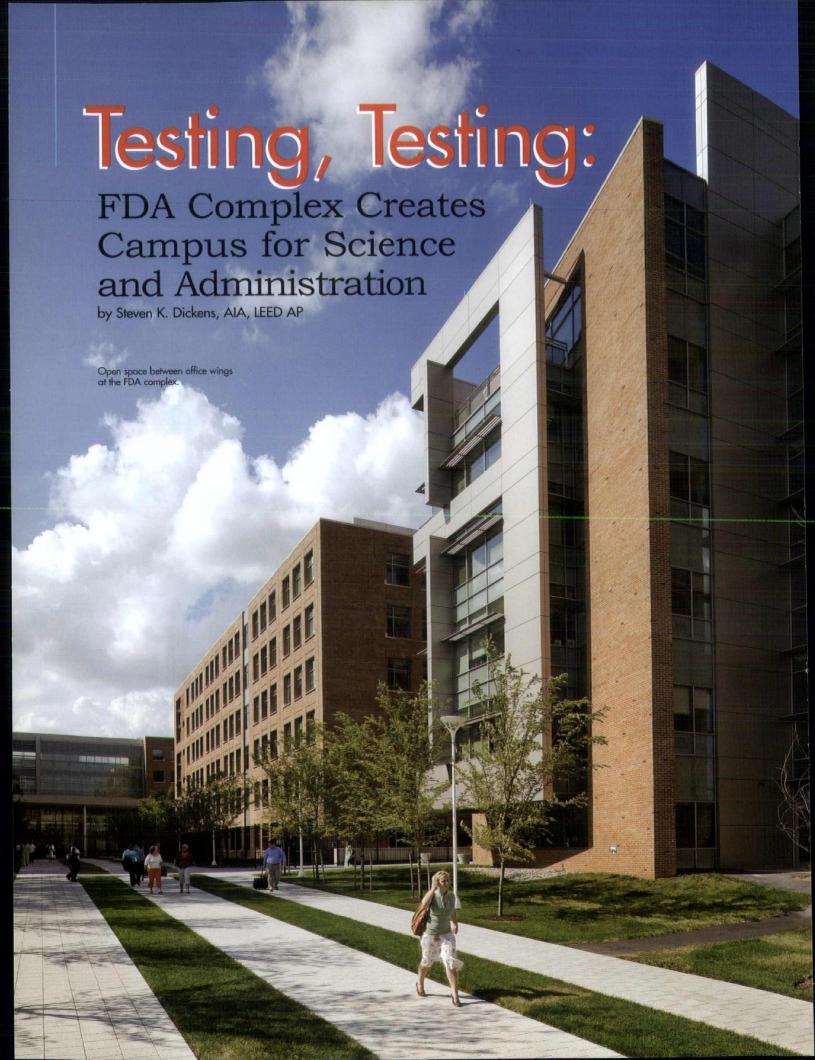
"This turned out to be a very positive experience," said Haney. "HKS did a great job. Our role was supposed to end when the project went out to bid, but then GSA hired us to monitor the project during construction, which was actually a very powerful role."

The results, apparently, are more than satisfactory to the Census Bureau and its employees. At the dedication ceremony for the new facility, the Census Bureau Chorale performed a tribute to the building, sung to the tune of "Some Enchanted Evening." The lyrics, wryly alluding to the dismal conditions in the previous facility, included the line, "Some enchanted building, you can drink the water, Census sons and daughters can take great pride once more."

And who thought statisticians didn't have a sense of humor?









Aerial rendering of complex, with original building at center left

ourtesy of RTKL Ass

The U.S. Food and Drug Administration (FDA) regulates products—food, drugs, and medical devices—which account for about 25 cents of each dollar Americans spend. Moreover, many foreign countries closely follow FDA decisions. The agency's new Federal Research Center complex, in White Oak, Maryland, will upon completion comprise some 3.8 million square feet of offices, laboratories, and other spaces, for almost 9,000 employees, a majority of whom are PhD-holding scientists. The power of the FDA is clear, but what sort of power is it, exactly, and how is it expressed architecturally in the White Oak complex?

During the Cold War, the White Oak site was home to the Naval Surface Warfare Center. Only one major building, the stripped Art Deco administration building, survives from that era. It has been incorporated into the new FDA complex designed by **KlingStubbins in association with RTKL Associates**. The existing building's architecture speaks to the hierarchies and precision that mark military and political power: it is symmetrical and faces a formal forecourt, axially aligned with the main entrance off New Hampshire Avenue. This building—the smallest of the new complex—is now where the administrative "brass" of the FDA reside, providing a conceptual architectural bridge between the agency and the political world of the larger federal government. It is known as "Building 1."

In contrast, scientific power is non-hierarchical, especially nowadays when the boundaries between specialties are breaking down. Scientific power increases directly with the increase in intercommunications, much as brainpower increases with more synaptic connections. Accordingly, the various buildings of the complex have been deliberately interwoven. Most of the buildings have irregular, rambling shapes which **Alberto Cavallero**, **AIA**, **LEED AP**, design principal at KlingStubbins, likens to "folds of the brain." These folds create a series of

avid Whitcomb

landscaped courtyards and covered atria. For practical reasons, laboratory areas are largely separate from office areas, and each of the divisions is centered in particular buildings of the campus, but the architects strove to create as many overlaps—and therefore potential encounters as possible via the design.

A third power of the FDA is economic. Representatives of companies involved with the creation and sales of products constantly visit the complex to attend meetings of every size. In some respects, these users represent overlap between the agency's political and scientific powers, and to a great extent, their needs are accommodated buildings located between Building 1 and the outlying scientific offices and laboratories—areas where formal architectural expression gives way to the informal.

Immediately behind Building 1 is Building 2, als whown as the Central Shared Use Building, which is lozenge-shaped in plan and houses the main cafeter is fitness center, and conference facilities, among other thin see.

### **Project:** FDA Federal Research Center White Oak, Maryland

Architects, Interior Designers, Structural and MEP Engineers:

KlingStubbins in Association with RTKL Associates

Landscape Architects: Sasaki Associates

Site/Civil/Environmental/Topographic Engineering/Consulting:

Greenhorne & O'Mara

Specifications: TRC

Contractors: Balfour Beatty, Clark Construction Group, LLC,

Forrester Construction Company, J.A. Jones/Tompkins Builde

**Grunley Construction Co., Inc., Costello Construction** 

Other consultants: Sustainable Design Consulting,

Timothy Haahs & Associates, Rolf Jensen & Associates, Hopkins Foodservice, Schnabel Engineering, Faithful + Gouled, LBH Consulting Group, Frank Erbschloe, Gorove/Slade,

Shen Milsom Wilke, Acentech, Honeywell



The Central Shared Use Building, also known as Building 2, which houses a cafeteria and other amenities.

Photo © Alain Jaramillo

Photo © Alain Jara

Together, these four buildings constitute the only axially-symmetrical portion of the complex, and, perhaps not coincidentally, they accommodate functions in which the FDA's political, economic, and scientific powers all come together.

The ceremonial axis bends slightly as it exits Building 2 to run down the middle of a broad greensward, marking a shift to the less formally arranged buildings of the scientific core of the complex. Most of these buildings have a wing or end facing the greensward, where they are united by continuous covered colonnades at the first floor and enclosed walkways or bridges at the second.

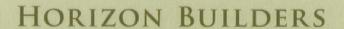
Drawing directly from the materials of the pre-existing Building 1, the new office buildings use multi-story limestone surrounds at primary entrances and have brick facades with punched windows. The brick, which **Douglas Palladino**, principal at RTKL, identified as "Maryland Mud," in fact, is exactly the same as Building 1's 1940 brick. Metal panels in grey and white are introduced to break up long facades and provide transitional areas, as do major stairways, which are visible behind walls of glass. Laboratories and the shared-use Building 2, in contrast, are clad in metal and glass. Parking structures are concrete and sheathed with perforated metal panels.

Although the basic material vocabulary and site plan concept have remained consistent, the particulars of planning and detailing show a distinct trajectory. Earlier structures, designed using two-dimensional media, tend toward simpler, more straightforward expression. Buildings currently under construction, by contrast, reflect a more complex, performance-based approach made possible by 3-D CAD programs. For example, in the

most recently built parking garage, elaborate studies were undertaken to fine-tune the locations and specifications of the perforated metal panels and light shelves. The results optimize daylighting (reducing reliance on electric lights) but also create richly complex facades.

All of the buildings constructed for the FDA complex have received LEED certification, with the level (Silver, Gold, etc.) consistently increasing. This entails sustainable design strategies in most every category: green roofs, high-tech glazing, low-flow plumbing fixtures, and many others. Use of regional materials, a LEED criterion in which a percentage of the materials by weight must be locally sourced, received a big boost through the use of the heavy "Maryland Mud" brick. Some of the less common sustainable elements are the co-generation plant (in which excess heat from power generation takes care of heating and cooling needs), restricted parking (only two spaces per three employees, requiring a level of carpooling and transit use almost unheard of for a suburban site like this), and stormwater management in which not only quality and quantity are closely managed, but also temperature, thanks to adjacent Paint Branch's status as a troutbreeding stream.

The project started in the mid-1990s, with the first new building, a laboratory, occupied in 2003. It is now about 80% completed. The original master plan set the basic character of the complex, which has not changed despite multiple amendments including an increase in the number of employees of almost two-thirds (from 5,400 to 8,900). The result feels rather like a corporate campus whose architecture is very cohesive while providing variety and interest.



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## On the Money:

### Extensive Renovation Restores Glory of Treasury Building

by G. Martin Moeller, Jr., Assoc. AIA



Pennsylvania Avenue façade of the Treasury Building.

Courtesy of Shalom Baranes Associates

Some years ago, a spokesman for a certain building material manufacturer, when asked if the company's products were fireproof, said, "We prefer the term 'fire-resistant.'" That may sound like a typical, rear-end-covering obfuscation, but he had a point—hardly any material or building system is completely indestructible.

The Treasury Building serves as a case in point. Begun in 1836, it was the first office building in Washington custom-built for a Cabinet-level department. Given the importance of its function, not to mention its proximity to the Executive Mansion, as the White House was then known, the building was expressly designed to be fireproof, with vaulted masonry construction in the earlier portions and a masonry-and-wrought-iron structure in later sections. For well over a century, it seemed as sturdy a home as any government agency could want.

But on June 26, 1996, the unthinkable happened. A torch being used in a roof repair project set off a fire that raged for four hours. Actually, the masonry and iron in the underlying structure held up well, but water, ash, and debris pervaded the interior, causing significant damage and leaving the north wing of the building uninhabitable.

With one wing already out of commission unexpectedly, the Treasury Department decided to seize the opportunity to undertake a comprehensive, phased renovation of the entire building. The project took more than a decade, and involved numerous architectural, engineering, and consulting firms, including Quinn Evans Architects, which had begun the exterior restoration prior to the fire, and Shalom Baranes Associates, in charge of the interior restoration and renovations. A majority of the space in the building remained occupied at all times throughout the work.

### An Interior Both Updated and Restored

Few buildings in Washington can compete with the Treasury Building—an engraving of which adorns the back of the ten-dollar bill—for sheer architectural power and dignity. Yet behind those stately granite façades lurks a complex assortment of spaces and structural elements.

"It looks on the outside to be a wonderfully uniform, neoclassical structure, but it is actually a series of buildings done in stages by a number of architects between 1836 and 1869," said Melissa Hendrix, Assoc. AIA, principal at Shalom Baranes Associates. "The earliest parts of the building had a very cellular character—the rooms are discrete, and enclosed with construction that can't be removed. Even in the rest of the building, which had a little more flexibility in terms of office layouts, there were major impediments to modernization."

One of the most notable impediments was a lack of plenums—voids in the structure that provide space for ventilation ducts, plumbing, and other services. The architects knew that there were quite a few extant, disused flues, but were unsure of their exact locations. "The curator's office [of the Treasury] did a phenomenal job of assembling documentation, but the original drawings were piecemeal," said Hendrix. "It was an enormous, 3-D jigsaw puzzle."

Solving that puzzle required a combination of sophisticated surveying techniques and intricate weaving of new systems into the structure. The design team used site surveys and radar to locate the existing flues, and then exploited those spaces for mechanical services wherever possible. Elsewhere, channels were cut into the bearing masonry walls and then patched. To augment horizontal servicing, they pulled up original flooring in some areas and replaced it with shallow access flooring. In other areas, they removed strips of the floor, inserted channels, and then patched over the flooring. Still other areas were left intact. Decisions about which strategies to follow in specific areas were made on a case-by-case basis.

The renovation also entailed significant modifications to interior finishes and office layouts. "Almost every space in the building has historic significance," said Hendrix, "including the public corridors on every floor, which were marble-floored with ornamental plaster. [But] over time those spaces had been significantly compromised. The original office areas had been subdivided, resulting in a chaotic array of partitions that both reduced efficiency and blocked daylight from much of the interior. Glazed doors had been replaced with solid ones, transoms were infilled, and the ends of the corridors



were closed off from outside windows. Perhaps most notably, large ducts, pipes, and garlands of wiring were threaded through corridors in a very insensitive manner."

All of those haphazard intrusions were removed during the renovation. Doors were replaced with replicas of the originals, transoms were recreated, and new, translucent partitions were added between offices and corridors. The architects even went to great lengths to replicate the original doorknobs, which in some areas of the building were elaborately decorated with raised ornamentation. The Treasury Department curator's office was able to track down a private collector who had one of the original knobs, which was used as the model to cast the new ones.

Several key spaces in the building received special attention. The opulent Cash Room, in the north wing, had been damaged by water and debris during the fire, but was largely intact. The room is notable for its balcony with an ornamental metal railing, its decoratively painted plaster ceiling, and its marble floor and walls. The architects oversaw general cleaning and repair of the space, but devoted extra care to the dismantling of the balustrade, which was painstakingly restored piece by piece and then reassembled in place.

"There was also a monumental stairwell on the west side, which was originally surmounted by a dome with a tripartite skylight,"

**Project:** Treasury Building Modernization

and Restoration

Washington, DC

Architects, Interior Designers, Project Managers (Interior):

**Shalom Baranes Associates, PC** 

Preservation Architects (Exterior): Quinn Evans Architects

in association with GMR, Ltd.

Project Managers: McKissack & McKissack

Contractors: Grunley Construction Co., Inc. and

**Turner/Grunley Joint Venture** 

MEP Engineers: URS Corporation

Structural Engineers: Thornton Tomasetti, Inc.

Historic Materials Consultants: John Milner Associates, Inc.

Architectural Historians: EHT Traceries, Inc.

Lighting Designers: MCLA, Inc.

Other consultants: Apex Companies, LLC, Polysonics Corporation,

Shen Milsom Wilke, Inc., Systech Group, Inc., William Huntt 🙈

Associates, Ferguson Engineering, Inc., Culinary Advisors,

Page Conservation, Inc., Seal Engineering, Inc., Belstar, Inc.,

Kohnen-Starkey, Inc., Hardware Consultants, Inc., Heller & Metzger, PC

Hendrix recalled. "Over the years, elevator shafts had been put in the stairwells, with mechanical penthouses occupying most of dome. The original skylights had been removed in the 1940s due to



Renovated open-office area.

Photo © Alan Karchmer

air raid concerns, and the dome was painted over. We took out the elevators, fully restored the dome with plasterwork and decorative painting, and re-created the skylight, which incorporates decorative hammered glass in the apex."

The work on this stairwell is emblematic of the overall interior renovation effort. "Much of what we did was to undo mistakes of the recent past," said Hendrix. "Our job was to restore the original intent of the building, while creating a modern workplace."

### An Exterior True to Its Historic Image

In contrast to the interior, the exterior of the building was generally in very good shape, with one notable exception. "From our perspective it was a pure preservation project," said Jeffrey C. Luker, AIA, LEED AP, principal of Quinn Evans Architects, which handled the restoration work under a separate contract from Shalom Baranes Associates. "Our goal was [for our work] to be totally invisible."

The major exception to the overall good condition of the exterior was the windows, which had been replaced in the 1970s with poor-quality pine frames. "It hadn't been that long," said Luker, "but the wood was already rotting." Quinn Evans specified new, mahogany windows, which were clear-coated on the inside and painted on the outside. The windows strike a balance between preservation intent and modern functional requirements. The architects chose a coating for the glass that would block some heat



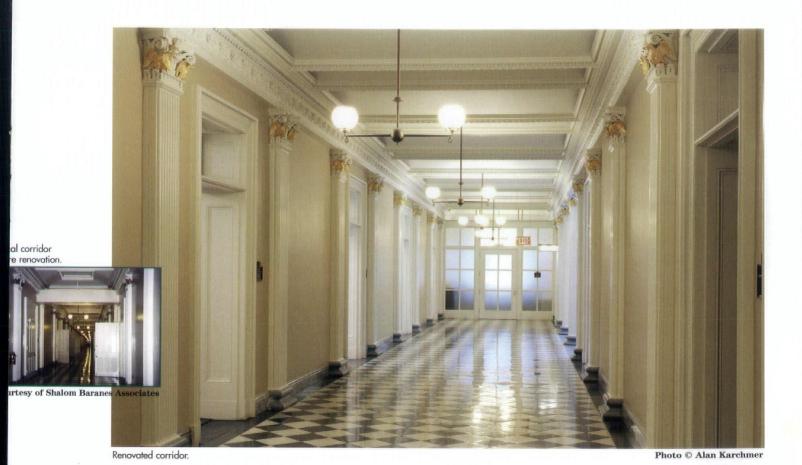
Treasury Building lobby

Photo © Alan Karchmer

gain without making the windows unduly reflective. Not surprisingly, the new windows also provide a higher level of security than their predecessors, though Luker was understandably reluctant to share details.

Quinn Evans also carefully assessed the level of wear and tear on the masonry. Working with a British firm, they used X-ray technology to locate the steel pins that held the stone blocks in place. The masonry was repaired and tuck-pointed as appropriate based on the results of the survey.

One might think that a landmark as old and important as the Treasury Building would be full of, well, hidden treasure. But neither Hendrix nor Luker could recall uncovering anything spectacular. "We did find evidence of the original workers," Hendrix reported. "Someone had left a note inside a flue dating to the early teens." Unfortunately, she added, "We didn't find any gold."



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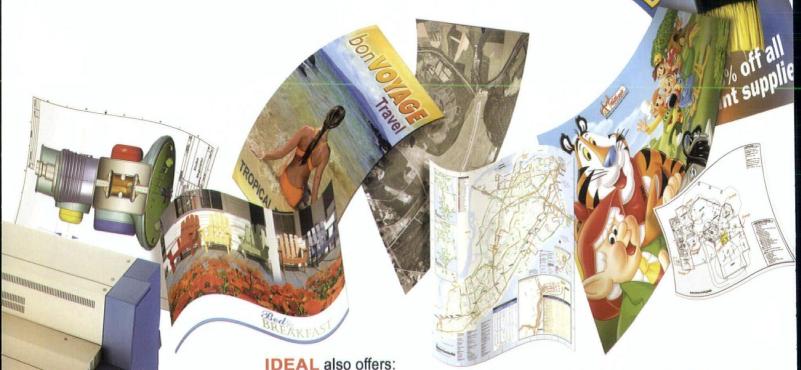
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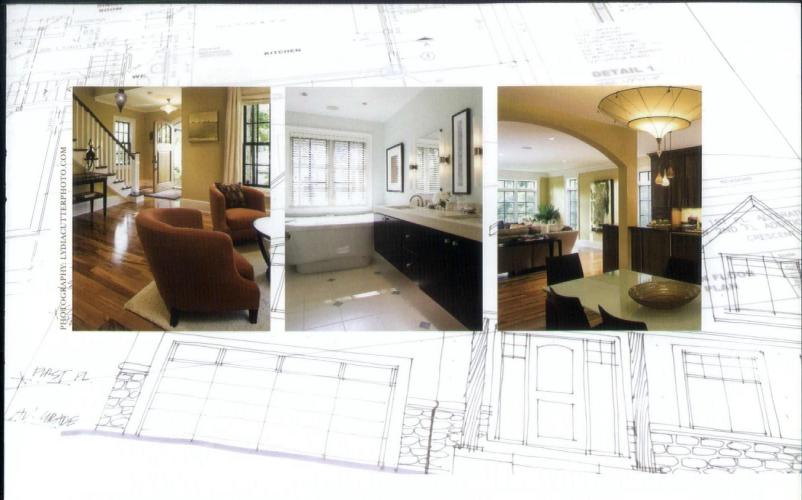
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Historical photograph of dining room.

Renovated dining room of the Belgian ambassador's residence.

# Designed for Diplomacy: Three Ambassadors' Residences

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### **Belgium:**

### Restoration of a Stately Mansion

by Denise Liebowitz

If you closed your eyes and tried to picture the quintessential ambassadorial residence, you might imagine a stately Beaux Arts mansion in manicured grounds with sweeping vistas. It would have exquisite marble chimney pieces, mellow carved paneling, and gleaming parquet floors. In fact, it would probably look very much like the home of Belgian Ambassador Jan Matthysen. With its historic nine-acre site on Washington's tony Foxhall Road, grand views over the Potomac River, and a design inspiration that reaches back to 18th-century France, this version of a diplomatic residence comes straight from Central Casting.

During the Civil War, the site was part of a ring of forts built along the Potomac River. Known as "Battery Parrott," the fort was armed with two guns, and just below the mansion's rear terrace, Civil War buffs have identified the location of the artillery emplacement. In 1931 Anna Dodge Dillman, widow of the Detroit



Main façade of the Belgian ambassador's residence

Photo by James Creamer

**Project:** Belgian Ambassador's Residence Modernization Washington, DC

Architects: Quinn Evans Architects

Contractors: Whiting-Turner Contracting Company

MEP Engineers: GHT Limited

Structural Engineers: Woods • Peacock Engineering Consultants

Landscape Planner: Andrew Durham



Courtesy of Evans Architects

car manufacturer, commissioned the mansion as a wedding gift for her daughter. While the architect of record was Horace Trumbauer, a leading Classical Revivalist with a firm in Philadelphia, the building is now thought to be primarily the work of Trumbauer's gifted chief designer, Julian Abele. Abele was the first African American to graduate from the University of Pennsylvania School of Architecture. The Dodge daughter lived in the home for only a few years, and it was eventually purchased by the Belgian government in 1945.

The two-story limestone structure is modeled on the Parisian Hôtel de Rothelin-Charolais, built between 1700 and 1704 by Louis XIV's architect, Pierre Cailleteau. For the Dodge family, the interior was conceived in Louis XVI style by the French firm Alavoine et Cie, and the same firm later returned to do interior alterations for the mansion's new Belgian owners. The spacious and elegant public rooms—foyer, salon, library, dining room and loggia—are all on the ground level. There are rooms for staff in the attic, and a kitchen and wine cellar in the basement.

But even splendid old houses eventually show their age, and the 1930s structure needed to be brought into the 21st century. The Belgian government turned to **Quinn Evans Architects** for the building's first-ever comprehensive modernization. According to Ambassador Matthysen, the choice was very much influenced by the firm's commitment to retaining the building's original appearance, while modernizing and adding conveniences. Work began in 2006, took nine months to complete, and was, according to Quinn Evans principal **Jeffrey Luker**, **AIA**, **LEED AP**, a "very major" renovation. "The old electrical system was a fire hazard, and there were serious water leaks," he said. "From basement to attic, we replaced electrical and heating and air conditioning systems, upgraded plumbing, and modernized bathrooms." On the exterior, they cleaned

the stone, fixed the lead-coated copper roof, repaired masonry, and restored the shutters.

The project reflects many of Belgium's extremely strict laws regulating eco-friendly construction practices. The highly efficient air-conditioning and heating systems and insulation with high R-values are just some examples of the environment-friendly approach. Luker and the Quinn Evans team upgraded all the windows for energy efficiency, rebuilding new double glazing into the existing cypress wood window frames.

Whenever possible, the architects retained the character and fabric of the original structure. They sent original bathroom tub fixtures to New York to be expertly restored rather than replace them with new. They determined the existing brass plumbing piping in the walls was still in good condition, so avoided opening walls to replace it. "Belgians understand historic preservation," Luker explained. "They agreed with us that interventions into the historic building should be as modest as possible. They didn't want the exterior cleaning to result in a pristine facade; they appreciated the historic patina of the old limestone and wanted to retain it." The Quinn Evans team even carefully preserved one quirky reminder of the home's original automotive connection: The mansion's numerous majestic French doors feature small ventilation openings that look and operate just like the side vent windows found in older cars.

Ambassador Matthysen is proud that the Belgian government and embassy staff have made such a large effort to maintain the architectural integrity of the building. "The residence is a great example of a tangible bond that exists between the United States and Belgium, and we are proud to share the beauty of this magnificent building and its heritage with our American friends."



### **Liechtenstein:**A Sleek, Modern Apartment

by Denise Liebowitz

As the diplomatic residence of Belgium is historic and dignified, that of the Principality of Liechtenstein is modern and hip. Liechtenstein Ambassador Claudia Fritsche is showing that the diplomatic lifestyle can embrace a spare and contemporary design.

Following the lead of its Swedish embassy neighbor, the Liechtenstein mission has recently established its chancery and official residence on the Georgetown waterfront at 2900 K Street, next to the Washington Harbour complex designed by Arthur Cotton Moore. Designed in a sleek international style, the chancery offices and the residence occupy adjacent space on the sixth floor and the living quarters extend to a seventh-floor mezzanine level. An expansive entry hall, living and dining room, kitchen large enough to accommodate family meals, and two guest bedrooms and baths are located on the main floor; a master bedroom, bath, and study occupy the mezzanine. Both levels of the residence boast large terraces providing sweeping views of the Potomac River and monumental Washington.

The palette of natural finishes and colors, white background, bamboo millwork, and crushed-glass flooring pavers yields a sleekly luminous space. The bathrooms feature minimalist European fixtures, and the kitchen includes a practical pass-thru to the living room, handy for catering large receptions.

To accommodate the grandest gatherings, an oversized pivot door separating the chancery offices from the residence can be swung open to create a large entertaining and circulation area. Similar finishes and materials are used in both the office and living spaces, making the transition between them seamless.

"The space offered a great opportunity to create a contemporary environment to present Liechtenstein the way we want to be seen: a modern, forward-looking, progressive country," said Ambassador Fritsche. She noted that her government "had waited for the right moment and the right opportunity to buy. The location, the size of the space, the beautiful view—it all fitted completely what we were



Kitchen of the Liechtenstein ambassador's residence.

Photo by GGA / Lewis J Goetz & Max Kun Zhang

**Project:** Liechtenstein Embassy Residence Washington, DC

Architects: Group Goetz Architects
Contractors: Armada Hoffler, Ellis Denning Construction

looking for." Nor, she said, was it a radical aesthetic leap, "You will find similar contemporary designs in new public buildings and spaces in Liechtenstein."

Franck Le Bousse, who served as senior project architect on behalf of Group Goetz Architects, concurred that Ambassador Fritsche was a driving force in the project. "She was hands-on throughout the process and an ideal creative partner. She had recently built a home in Liechtenstein, so was very familiar with the design and construction process. The ambassador was definitely the client; we dealt with her, and she dealt with the Liechtenstein government."

Le Bousse noted his client is a serious art collector, and the ambassador herself acknowledged that creating a showcase in the new chancery and residence for the art of her home country was important to her. "What you see displayed is a combination of my own small collection and pieces owned by the government. When the space was designed I was of course also thinking about the best possibilities for the display of Liechtenstein art."



Le Bousse said the distinctive stone benches in the living room are another element suggested by his client. "Stone benches have for a long time been part of the traditional *Kachelofen*— wood-burning tiled stoves—that you would find in many Liechtenstein homes," explained Ambassador Fritsche. "These stoves are still built today, but in more contemporary styles and shapes. I wanted people to be able to sit down, especially during receptions, without having too much furniture."

Asked what she likes best about her new residence, Ambassador Fritsche responded, "I do love waking up to the magnificent view over the Potomac, seeing the Kennedy Center as well as the Washington Monument and the Air Force Memorial from the roof terrace, which is also a terrific outdoor entertainment space. It is very different from what people expect from a traditional embassy environment. This is helpful, since every embassy in Washington tries to attract attention."

### **Italy:** A Stunning Yet Practical Kitchen

by Steven K. Dickens, AIA, LEED AP

"We wanted a kitchen so beautiful you could serve a buffet in it," Lila Castellaneta, wife of the former Italian Ambassador, said of the kitchen that she commissioned Arclinea to create for the Villa Firenze, the storied Northwest DC mansion that serves as the official residence of the Italian ambassador.

That may not sound like an especially lofty goal, but in the world of embassy entertaining, it's almost radical. Embassy kitchens are virtually always strictly back-of-house spaces, completely unseen by guests. Such was the case at the Villa Firenze, where the previous kitchen was "ugly and old fashioned," in the opinion of Silvio Fortuna, the chief executive of **Arclinea**, the Italian kitchen manufacturer whose own staff architects designed the new kitchen.

The new kitchen is a stunning display of stainless steel, black oak, and glass. The design is so quintessentially Italian in character that the Arclinea cabinetry line used was named "Italia" even before its use at the Villa Firenze. The "Italia" model is at the aesthetic cusp between chic residential kitchens and heavy-duty commercial kitchens, which makes perfect sense for the Villa Firenze, where meals vary from four persons to over 200. The design is very minimalist, but even when the kitchen is completely clean and unpopulated (for example, in the photos), it is humanized by several touches: the two-person eating counter with its stools; the herbs growing in the LED-lit "greenhouse" over one of the islands; and of course, the large framed print of actor Alberto Sordi, his mouth and fork full of spaghetti in a scene in the movie *Un americano a Roma* ("An American in Rome"), from 1954.

Great looks are mixed with carefully thought-out function. After all, the kitchen's capacity is larger than that of many a restaurant. The appearance may be uniformly chic, but a careful work-flow configuration separates production of cold and hot foods, and clean versus dirty dishes. Moreover, since the residence also serves many smaller meals, a 100-square-foot kitchen-within-a-kitchen includes all the basics—cooking, refrigeration, storage, sinks—to allow efficient cooking for smaller groups.



New kitchen at the Italian ambassador's residence.

Photo courtesy of Arclinea



A blown-up photograph of Alberto Sordi from the movie Un americano a Roma adorns the wall of the kitchen.

Photo courtesy of Arclinea

**Project:** Italian Ambassador's Residence Kitchen Washington, DC

Designers: Arclinea

The Castellanetas—recently returned to Italy—did indeed serve many a buffet in the kitchen, augmented by warmers installed under the countertops of the islands. In doing so, they displayed not only the power of good design, but the power of cultural leadership.



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# Main Street DC's Sou

### Waterfront Station Creates a True Town Center

by Ronald O'Rourke

Residents of DC's Southwest area recently received something that they and District officials have long wanted for that part of town-a new main street. On June 2, city officials and project team members gathered to mark the opening of 1100 and 1101 4th Street, SW, a pair of new office and retail buildings designed by the DC architectural firm Shalom Baranes Associates (SBA). The buildings constitute the first phase of Waterfront Station, a mixed-use project masterplanned by SBA that is intended to give the area a new town center with 18-hour-a-day living, working, and shopping activity.

The lead designers for the two new buildings were Shalom Baranes, FAIA, a principal at SBA, and Dan Stuver, AIA, a senior associate at the firm. Additional SBA team members for the project include project architect Tim Reed, project manager Emily Emrick, and assistant project manager Nelson Cates.

The two buildings sit next to Metro's Waterfront-SEU station (Green Line) and face one another on a reopened segment of 4th Street in the heart of Southwest. They replace Waterside Mall—a tired, 1960s-era shopping and office complex that the city long wanted to redevelop as part of a strategy for revitalizing Southwest.

About 1,600 workers from the District government's Department of Consumer and Regulatory Affairs (DCRA) and office of the Chief Financial Officer (CFO) occupy the two buildings' 535,000 square feet of office space. The District government—the "center of power" for this project—committed to the lease about a year after Fannie Mae canceled a plan to move its headquarters there.

The buildings' ground-floor retail spaces total about 85,000 square feet. Occupants include a 55,000-square-foot Safeway with a small sit-down sushi counter, a Starbucks coffee shop that opens into the Safeway, a 12,500-square-foot CVS drug store, a bank, a restaurant, two other eateries, and a dry cleaner. Some of these businesses, including the Safeway and the Starbucks, are already in operation; others are scheduled to open in coming months.

Future phases of Waterfront Station are expected to expand the development to an eventual total of seven new buildings with



The Metro station entrance on 4th Street, with the new buildings of Waterfront Station (1101 4th Street) and right (1100 4th Street).

**Project:** Waterfront Station Washington, DC

Architects: Shalom Baranes Associates, PC

MEP Engineers: GHT Limited

Structural Engineers: Tadjer-Cohen-Edelson Associates, Inc. Civil Engineers: A. Morton Thomas & Associates, Inc.,

**Delon Hampton & Associates, Richter & Associates** 

Landscape Designers: Oculus

Office Tenant Space Architects: McKissack & McKissack

Lighting Designers: MCLA

Contractor: Clark Construction Group

Other consultants: Lynch & Associates, Ltd.; Persohn/Hahn Associates, Inc Schirmer Engineering Corporation; Miller, Beam & Paganelli, Inc.; Israel Berger Associates; GreenShape; ECS, Ltd.; Sebesta Blomberg Door Security Solutions Chesapeake; James C. Bethel



Photo by Richard Greenhouse



ance to 1100 4th Street, SW, retail spaces at right.

Photo by Richard Greenhouse



New grocery store at street level.

Photo by Richard Greenhouse



Aerial rendering of the proposed Waterfront Station complex (outlined in red), showing the two buildings completed so far at the center.

Rendering by Vladislav Yeliseyev

1.2 million square feet of office space, up to 140,000 square feet of retail space, and about 1,000 new residential units.

SBA's buildings are notable for their confident modernist styling, their attention to shape and massing, and their expertly done exterior detailing. The firm's metal-clad buildings in particular show great sensitivity to color, texture, and matters of fit-and-finish—areas that can make or break the aesthetics of a modern building.

The reopening of 4th Street between M and I Streets, SW, is a central element of SBA's new master plan for Waterfront Station. This road segment was closed to create a superblock as part of the massive and controversial urban renewal project that razed and reshaped almost all of Southwest between 1954 and the early 1960s. Superblocks populated by towers standing on recessed pillars (called *pilotis*) were at the forefront of urban design theory at the time, but later fell out of favor, in part because they can reduce street life and isolate neighborhood occupants from one another.

The closure of 4th Street isolated the center of Southwest—including the Waterside Mall and later the Metro station—from areas to the north. It also blocked an important axis of travel leading from the city center down to Fort Lesley J. McNair, one of Southwest's historic institutions. Reopening 4th Street reversed this situation and created an opportunity to establish a new main street for the neighborhood. But there were some planning challenges that came with this opportunity.

"Development of the master plan," Baranes said, "had to incorporate an existing Metro station that had been constructed in the center of the original 4th Street right-of-way, [as well as] two existing office towers at the eastern and western edges of the site. [It also] had to keep the existing Safeway, CVS, and Bank of America fully operational while replacement facilities were created."



Aerial photograph of the site before demolition of existing structures, with M Street, SW, at left.

Courtesy of Shalom Baranes Associates

The newly reestablished 4th Street bends a bit to accommodate the location of the Metro station's entrance. "The Metro station was accommodated by designing the new 4th Street with a double curve at the southern end that allowed it to align with the existing intersection," Baranes explained. "The massing of the new buildings along 4th Street was configured to reflect both the original orthogonal alignment of the street before it had been closed in the 1960s and the new diagonal alignment of the street."

The two new buildings are clad in a glass, aluminum, and sleek terra cotta tiles. The terra cotta, Baranes said, "introduced a warmth to the office building facades that correlated well to the brick residential buildings in the neighboring blocks." But while the buildings use the same exterior materials, they do so in different ways: The façade of the 1100 building is mostly glass curtain wall, while that of the 1101 building is dominated by the terra cotta tiles. In addition, the 1100 building takes note of the slight angle in the reopened 4th Street with a bend in a glass bay that runs along its front. "Each façade," SBA says, "is designed in a sustainable fashion responsive to its exposure."

The buildings incorporate setbacks, breaks in the building wall, and changes in material to reduce their

apparent size and create a suggestion that they were formed through a collision of intersecting volumes.

"The character of the new architecture reflects the crisp, rectilinear language and extensive use of glazing of the mid-century context," SBA says. "However, in contrast to the remote isolation of its piloti-raised predecessors, special emphasis has been placed on activating the street level through the introduction of a continuous retail and restaurant base, and the placement of major building entries in highly visible locations."

The retail spaces in the two buildings are treated differently: In the 1100 building, they draw attention to themselves through fairly bold changes in color and material, and in some cases by projecting outward a bit from the plane of the building wall. In the 1101 building, by contrast, the retail spaces follow the building's primary design a bit more closely.

"Ground-floor retail and multiple entrances to publicly accessible areas of the office buildings activate the street level experience," SBA says. "Upper floor circulation spines along the outer walls, behind glazed facades, further activate the public zone."

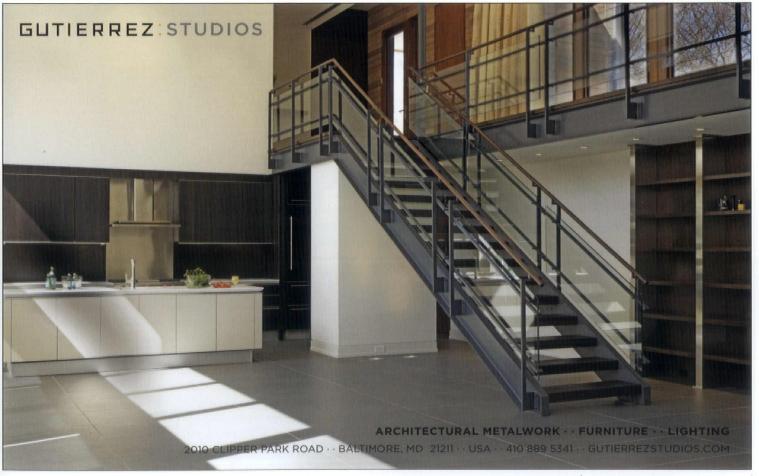
As a result of their differences in façade materials and retail-space treatments, the two buildings, while clearly related to one another, look more like siblings than twins, with their differences adding to the street's visual liveliness. The creation of a new main street also includes streetscaping elements, such as a new public plaza between the Metro entrance and the 1100 building,

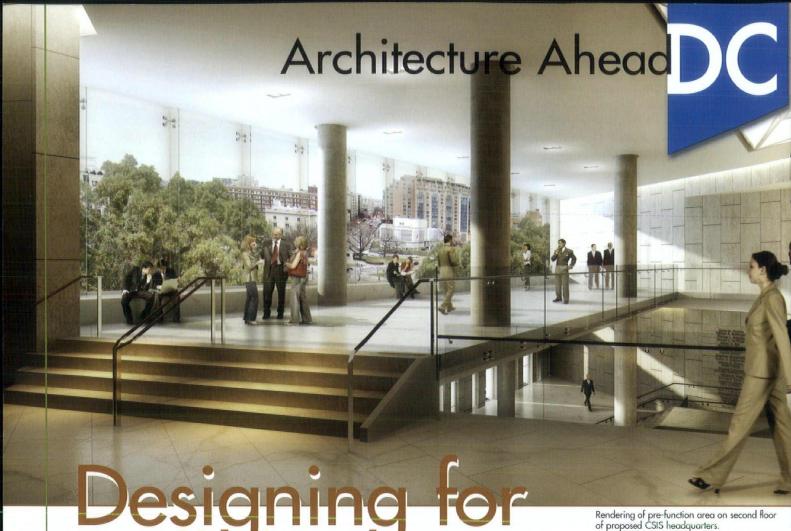
and new benches of various designs along the sidewalks in front of the two new buildings.

Waterfront Station, SBA says, "is being developed in a sustainable fashion [that is] sensitive to the project's location in the Anacostia River watershed." The two new buildings "are targeting a LEED Gold certification. Major [sustainable design] features include green roofs, extensive interior daylighting, rainscreen facade construction, stormwater capture and retention, and condenser water capture and reuse for irrigation. Extensive use is being made of locally sourced and recycled-content materials."

The first phase of Waterfront Station, together with the renovation and expansion of nearby Arena Stage—a project designed by the Canadian firm Bing Thom Architects that is set to open on October 23—will give Southwest a long-awaited shot in the arm. Waterfront Station is a case study in how new urban design principles and well-done new architecture can correct past planning and design mistakes and inject new life into an important and historic part of the city.

"This project corrected many of the 1960s urban renewal sins," Baranes said. "It demolished a suburbanstyle mall and replaced it with a vibrant, retail-lined street; it restored part of the original city plan by reopening 4th Street; [and] it replaced a large, single-purpose development with a rich, mixed-use one." By "drawing upon principles of Smart Growth and sustainable design," SBA says, "Waterfront Station serves as a model for 21st-century urban development."





Designing for Collaboration:

Atrium Spaces Enhance Work Environments

by G. Martin Moeller, Jr., Assoc. AIA

### Center for Strategic and International Studies

Hickok Cole Architects

Think tanks are quintessential Washington institutions. Powerful yet discreet, they wield substantial influence over public policy while their specific activities remain something of a mystery to the average citizen. That air of mystery may derive in part from the organizations' general lack of a distinct physical identity. Unlike some government agencies and other high-profile non-profits, Washington think tanks—whether deliberately or as a result of indifference—tend to occupy rather nondescript facilities.

The Center for Strategic and International Studies (CSIS) is poised to change that. A bipartisan research and analytical organization focusing on defense and national security policy, CSIS was established

at Georgetown University in 1962 and became an independent institution in 1987. Currently located in a renovated mid-20th-century office building on K Street, CSIS has purchased a vacant lot on Rhode Island Avenue, NW, and commissioned **Hickok Cole Architects** to design a new headquarters that will give the organization a more prominent physical presence.

The desire to establish an appropriate architectural identity for CSIS was a primary consideration from the start of the project. "While they are *in* Washington, they are not *of* Washington," said **Michael E. Hickok, AIA,** principal of Hickok Cole. "They are international in scope, so we looked outside of the normal Washington design vocabulary. We wanted the building to represent the forward-looking nature of the organization."

The site, which is small by commercial development standards, is nestled between the headquarters of the Human Rights Campaign and a mixed-use facility built by the University of California. "Mid-block buildings are always potentially difficult," noted



Courtesy of ok Cole Architects



Rendering of proposed CSIS headquarters, Rhode Island Avenue façade.

**Courtesy of Hickok Cole Architects** 

Hickok. "Fortunately, there are alleys to the side and rear, so the building will get light on three sides. But there's still the issue of the narrow frontage [facing the street]. That posed a challenge."

The architects created a façade that is striking yet dignified, achieving a kind of "modern monumentality," in Hickok's words. "In a way, it's pretty traditional-it has a [clearly articulated] base, middle, and top. The ground floor is rather solid, since security is something of an issue. But on the second floor, there's a pre-function space with a wall of glass. Above that is office space [behind a glass curtain wall], until the top floor, where there is a special board room with a terrace."

Inside, a state-of-the-art conference center will be linked by a sophisticated computer system that will automatically adjust the temperature, set audio-visual equipment, and raise or lower window shades in each room as appropriate. Hickok emphasized, however, that the conference facility will not overshadow the office areas. "There's a non-public interior atrium, the bottom floor of which is called the Commons, bringing together various functions to let staff mix and mingle—mailboxes, a café, an 'Ideas Lab,' etc. There will be a lot to draw people to that floor."

The project is currently awaiting the approval of the CSIS board. Hickok is optimistic that construction will start in the first quarter of 2011.



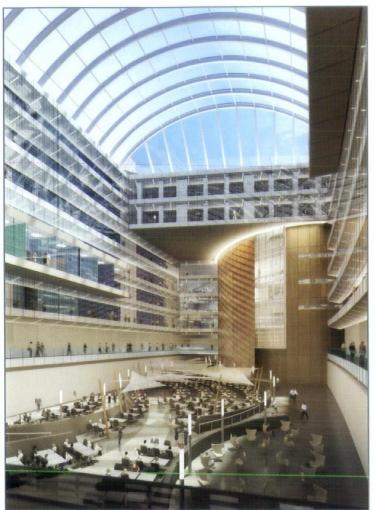
Model of National Geospatial-Intelligence

Courtesy of RTKL Associates

## National Geospatial-Intelligence Agency RTKL Associates Inc./KlingStubbins

It's an old joke: Ask someone who has a security clearance, "What's new at work?" and he or she replies, "I'd tell you, but then I'd have to kill you."

So it may come as a surprise that the National Geospatial-Intelligence Agency (NGA), which collects and analyzes vast amounts of top-secret data from satellites and other sources, freely tells you about itself—its mission, history, and operations—through an extensive web site.



Rendering of National Geospatial-Intelligence Agency atrium.

Courtesy of RTKL Associates

Visitors to the site will learn that NGA's activities are not limited to military applications, for instance, but also cover natural disasters and major events. There's even a "Kids Page," featuring "GEOINT" games and videos based on satellite imagery and radar scans.

The web site also describes the enormous new NGA facility now under construction near Ft. Belvoir, Virginia. Designed by a joint venture involving the Washington and Baltimore offices of **RTKL Associates Inc.** and the Washington and Philadelphia offices of **KlingStubbins**, the NGA Campus East, as it is known, will comprise more than 2.4 million square feet of space, making it the third-largest federal building in the Washington area, after the Pentagon and the Ronald Reagan Building.

The new facility was mandated by the Base Closure and Realignment Act of 2005 (BRAC), which deemed a consolidation of the agency's mid-Atlantic-area operations vital to its future success.

"When we began the project, it was clear that each group [within NGA] had its own culture," said **David Vere Thompson**, **AIA**, **LEED AP**, senior vice president of RTKL. "Working with them, we came up with a number of shared cultural attributes that the agency needed [to achieve] in order to meet its mission goals. The agency assigned a cadre of people to work with us, and the high level of client involvement was absolutely essential to the success of the project."

By Thompson's calculations, the design team—which he defined as "anyone who touched this project for at least one month of man-effort," including consultants—consisted of precisely 761 people. In order to manage such a vast number of people working in multiple offices in several cities, the firms became adept at using live video-conferencing to create a unified, virtual workplace. (KlingStubbins and RTKL were able to draw on their experience working together on the FDA complex profiled on pages 14-16 of this issue.)

It seems apt that the architects went to such lengths to ensure effective teamwork, since one of NGA's main goals was to create a new facility that encourages collaboration. As in the CSIS project described above, though at a much larger scale, the NGA project is organized around an atrium with dining facilities at the bottom level. This central space also serves as the primary circulation area, affording views into offices and conference facilities, which are virtually all shared among the various divisions of the agency.

The architects expect the project to achieve a LEED Silver rating. The building will include the country's largest installation of chilled-beam technology, a highly efficient cooling and heating system using piped water—essentially a very advanced version of an old-fashioned radiator. Partial green roofs and low-water landscaping further reduce the complex's environmental impact.

NGA expects to begin moving employees into the building in January, with completion slated for September 11, 2011, the tenth anniversary of the terrorist attacks on New York and Washington.

#### General Services Administration Headquarters Renovation

Shalom Baranes Associates

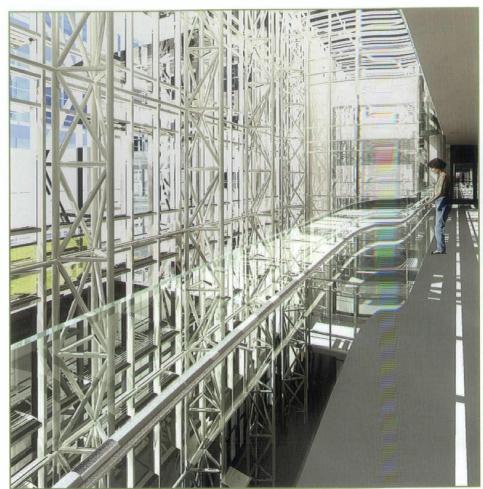
The U.S. General Services Administration (GSA), the largest real estate owner and manager in the world, has garnered praise over the past decade and a half for its Design Excellence Program, which has dramatically elevated the quality of federal buildings across the country. The agency has also overseen skillful restorations or renovations of many of its historic properties. Meanwhile, however, GSA's own headquarters, just two blocks from the White House, remained conspicuously outdated, as repeated attempts to renovate the building were thwarted when funding was revoked.

Now, thanks in part to money from the American Recovery and Reinvestment Act, the modernization of the GSA building is moving forward at last. **Shalom Baranes Associates** is designing the project, which will entail a mix of restoration, renovation, and new construction.

Completed in 1917, the existing building is an understated neoclassical structure originally built for the Department of the Interior. It was later occupied by the Federal Works Administration, which was absorbed into the newly created General Services Administration in 1949. Like many large office buildings of its era, it has an E-shaped plan on its upper levels, creating two open-ended courtyards, facing south, that allow natural light to reach individual offices lining double-loaded corridors. Unfortunately, the "legs" of the E are quite long, making internal circulation inefficient, while the courtyards are cluttered with subsidiary structures and equipment.

Baranes's renovation will transform those courtyards into glass-enclosed atria, simultaneously adding more than 100,000 square feet of usable indoor space and introducing transparent architectural elements that will provide a visual counterpoint to the heaviness of the existing limestone structure. The atria will be set back from the southern edge of the building, however, so that the original E-shape will still be legible from the street. Walkways along the southern walls of the atria will also allow circulation directly between the ends of the "legs" of the E, eliminating those long, dead-end hallways.

Perhaps the most promising aspect of the planned renovation is the addition of projecting, glass bays at the base of the building to house general retail establishments. In 1976, Congress passed the Public Buildings Cooperative Use Act, which directed the head of the GSA to "encourage the location of commercial, cultural, educational, and recreational facilities and activities within public buildings." Alas, the growing specter of terrorism nipped that idea in the bud before it could be widely implemented, and Washingtonians have come to accept that most federal properties will be impenetrable to those who do not have legitimate business inside. Resurrecting the spirit of that 1976 legislation, the inclusion of a few shops and food service amenities around the perimeter of the vast GSA headquarters would be a modest but welcome step toward a more urbane presence for the federal government. 4



Rendering of new atrium at GSA headquarters.

Courtesy of Shalom Baranes Associates



Rendering of renovated GSA headquarters, showing new atria and street-level retail

Courtesy of Shalom Baranes Associates

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# Pro Bono Publico:

### For the Public Good

by Mary Fitch, AICP, Hon. AIA

This is the first in a new series of occasional articles in ARCHITECTUREDC on pro bono work done by DC-area architectural and construction firms. Pro bono projects are those that architects do for little or no fee, as a means of giving something back to the community. It's a fascinating but insufficiently publicized element of the architectural profession. This series is intended to shine more light on this type of work, which is of significant benefit to non-profit and public-service organizations that have limited resources for starting building projects that are needed to improve their ability to serve the community.

Our lead-off example is the new DC Ronald McDonald House, which broke ground on March 19. Ronald McDonald Houses, which are located in numerous cities around the country, serve families who have children in nearby hospitals.

The current DC Ronald McDonald House occupies a 16-room home on Quincy Street, NE. Built in 1912, the building was purchased in 1980 by Ronald McDonald Charities of Greater Washington and renovated multiple times over the next 30 years. Each renovation improved standards within the facility, but in the process left less space for families. The Charities, along with their contractor Steve Smithgall, who heads the construction firm Balfour Beatty, determined that further renovating the old wood-frame house would not be cost effective—they needed a brand new structure.

To begin forming a team for the new project, Smithgall brought in Steve Breasch of local developer Greenebaum Rose. The two men now serve as campaign chairmen. Debbie Wargo, the former executive director of the DC Ronald McDonald House, became the project manager. Other team members include KCE (structural engineers) and the John R. Loring and Associates (consulting engineers).

To design the new facility, Breasch reached out to **Steve Smith** of the local architectural firm **Davis Carter Scott Architects**, to work up some plans. The firm quickly agreed to do the work *pro bono*.

To meet the programmatic requirements for the new DC Ronald McDonald House, Davis Carter Scott designed a four-story structure with 23 rooms and four apartments. The apartments allow children with suppressed immune systems to stay with their families.

The building is designed to meet LEED Gold certification, reflecting a mutual decision by the team. The building replaces an old parking lot, the wood used in the project is all certified as being sustainably sourced, and the building has a sophisticated insulation and fresh air system. Going green "was kind of a natural decision," says Smithgall. "We're trying to make a home that's good for families and kids." Wargo adds that since "we help families with sick children, it seemed right to extend that care to the Earth."

Although Davis Carter Scott was busy with other work, Smith says it was easy for him to keep this *pro bono* project on track by putting in some extra hours in the evening at home. "I have three sons. Building a house that will help a lot of families in the future is really wonderful."

Smithgall adds: "There's an expectation of all corporate citizens to be good members of the community and try to help out organizations who need help. There's a certain amount of pride for our employees that we are not just concerned with the bottom line."

If you'd like to learn more about the DC Ronald McDonald House, log on to http://www.rmhc.greaterdc.org/. For information about other *pro bono* work by DC-area architectural firms, log on to the Washington Architectural Foundation at www.wafonline.org.

# Architecture Week 2010

Architecture Week is a series of public events that celebrate architecture in the nation's capital. With this 12th celebration, we shine a spotlight on something unique to Washington: the presence of so many foreign embassies and institutions with their own interesting architectural heritages. With each celebration of Architecture Week we find more events, so this year's week is actually three weeks long! The celebration begins and ends with receptions honoring the winners of the AIA | DC Chapter's design awards. This is the public's opportunity to see the best in Washington and world architecture! Come learn how architects see the world.

ARCHITECTURE WEEK 2010 | September 10-30 | register online at www.aiadc.co

#### Friday, September 10

6:00 - 8:00 pm Design Award Winners Revealed

And the winner is.... A panel of nine distinguished judges from all over the United States will announce their selections of the best new Washington architecture. Our judges are award-winning practitioners in their own right. Come learn what projects they picked and how they view Washington, DC, architecture. This is also the opening reception for Architecture Week. Free; reservations required at www.aiadc.com. Location: The MAA Carriage House, 1781 Church Street, NW. Metro: Dupont Circle.

#### Saturday, September 11

2:00 - 3:00 pm Art by the Yard: Women Design Mid-Century Britain

The 1950s witnessed Britain's most dynamic period in textile design since the Arts and Crafts movement of the late 19th and early 20th centuries. Innovative designers such as Lucienne Day (1917-2010), Jacqueline Groag (1903-85), and Marian Mahler (1911-83) pioneered a new genre of colorful, abstract, often whimsical patterns popular with consumers eager to abandon wartime austerity and strictures. Reflecting Britain's optimism in the post-World War II period and the new informality then gaining momentum in interior design, these stylish yet affordable furnishing fabrics reinvigorated Britain's moribund textile industry and ushered the beauty of modern art into the homes of the general populace. This tour with curator Lee Talbot will examine a selection of these groundbreaking textiles, together with period furniture and ceramics. Reservations required at www.aiadc.com. Location: The Textile Museum, 2320 S Street, NW. Metro: Dupont Circle.

### 6:00 pm - 12:00 Midnight

Watch teams of architects, engineers, and contractors make giant structures out of canned goods in a six-hour marathon building session. The CANstructions are on exhibit all month long before being dismantled for donation to the Capital Area Food Bank. Come anytime during the build-out to see these fantastic creations take form. Come back and vote (with a canned good of course) for your favorite. Free; reservations not required. Location: The Shops at 2000 Penn, 2000 Pennsylvania Avenue, NW. Metro: Foggy Bottom.

#### Sunday, September 12

10:00 - 11:30 am
Family Program at the
National Building Museum

Join AIA | DC education manager Sarah Smith as she and others in the program perform the amazing Egg Drop. What's so amazing? The structures they build will ensure that the eggs don't break even when tossed from the second floor balcony! Perfect for 6-to-10-year-olds. Tickets: \$7 per child; registration required at www.aiadc.com. Location: National Building Museum, 401 F Street, NW. Metro: Judiciary Square.

#### Monday, September 13

7:30 pm

Film: Schindler's Houses

Schindler's Houses shows 40 buildings by the Austro-American architect Rudolph Schindler from the years 1931 to 1952. Schindler's pioneering work in Southern California is the cornerstone of a branch of modern American architecture. All the material for the



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film was shot in May 2006. The film is thus also an up-to-date portrait of urban life in Los Angeles that has never been documented in this form before. Free; registration required at www.aiadc.com. Location: Embassy of Austria, 3524 International Court, NW. Metro: Van Ness/UDC.

#### Tuesday, September 14

6:30 - 8:00 pm

SuperGreen: Lecture by Christoph Ingenhoven

This lecture will present an overview of German architect Christoph Ingenhoven's "supergreen" buildings for the future. Since its founding in 1985, ingenhoven architects has been a leading proponent of sustainable architecture. For the design of the RWE headquarters in Essen, Germany (built in 1996), ingenhoven architects incorporated double-façade technology; the building is regarded as one of the first ecologically-oriented high-rise buildings worldwide. Since then, the firm has completed a variety of low-energy projects, including the Lufthansa Aviation Center at Frankfurt Airport, which requires only one-third of the energy of a conventional office building. Their design for the main train station in Stuttgart, currently under construction, creates a carbon-free, zero-energy station, requiring no heating, cooling or mechanical ventilation. It was awarded with the Global Holcim Award Gold for its sustainable design. Most recently, ingenhoven architects' design for the Sydney skyscraper 1 Bligh (completion date: 2011) received the first-ever 6 Star World Leadership certification for a high-rise building, the highest green building rating in Australia. Free; registration required at www.aiadc.com. Location: Goethe Institut Washington, 812 7th Street, NW. Metro: Gallery Place.

#### Wednesday, September 15

6:00 - 10:00 pm

Capitol Pecha Kucha: World Architecture

Pecha Kucha is an international movement that organizes forums in cities around the world for designers and other creative people to present and show their work in all media, including the visual arts, architecture, design, music, fashion, film, and literature, in an exhilarating kaleidoscope of inspirations, ideas, and work. Presenters get 20 images, each shown for 20 seconds, for a total of 6 minutes and 40 seconds of being in the limelight before their time is up. Presentations are concise, the interest level is constant, and many people are afforded the opportunity to showcase their work. More importantly, people with creative energy can come together to meet and network. This event features architectural projects all over the world. Registration required at www.aiadc.com. Location and fee to be announced.

#### Thursday, September 16

12:00 - 1:30 pm Lessons of Modern Rome

For millennia, architects have looked to Rome for inspiration. Rarely, however, has modern Rome been regarded as a model for contemporary architecture and urban design. G. Martin Moeller, Jr., Assoc. AIA, senior vice president and curator at the National Building Museum, will address lessons—both good and bad—that may be learned from one of the world's most chaotic, frustrating, yet enchanting cities. Free; registration required at www.aiadc.com. Location: National Building Museum, 401 F Street, NW. Metro: Judiciary Square.



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#### 6:30 - 8:30 pm

#### Architecture Uncensored: Oh the Places You'll Go

An architectural education can take you many different and exciting places. This year's Architecture Uncensored lecture series will hear from four individuals who took their careers and went off the traditional path. The event kicks off the 2010 lecture series by AIA | DC's Emerging Architects Committee and picks up where last year's series left off with a lecture by award-winning architect David Jameson on his experiences and lessons learned when starting his own firm. \$10; registration required at www.aiadc.com. Location: RTKL, 2101 L Street, NW, Suite 200. Metro: Foggy Bottom.

#### Friday, September 17

12:00 noon

#### Lunch and Learn at the Spanish Embassy

Throughout the year, on almost every Friday, the AIA | DC hosts an hour-long education session and lunch. For Architecture Week we are taking this popular program on the road and inviting the public. This session will feature engineer Matt Daw on archaic structure systems. Free; registration required at www.aiadc.com. Location: The Embassy of Spain, 2375 Pennsylvania Avenue, NW. Metro: Foggy Bottom.

#### Saturday, September 18

No activities in observance of the Jewish holiday.

#### Sunday, September 19

10:00 am - 4:00 pm Student Design Competition

Meet the next generation of Washington architects and watch them at work. Students from local architecture schools are challenged by an intriguing design problem (which remains a closely guarded secret until a week prior to the competition.) They will work all day to come up with a solution. Free; registration not required. Location: National Building Museum, 401 F Street, NW. Metro: Judiciary Square.

#### 12:00 noon House of Sweden Tour

Join Swedish Embassy personnel for a tour of this innovative hybrid building, winner of two prestigious awards: the 2007 Kasper Sahlin Award by the Swedish Association of Architects, and the 2007 American Architecture Awards by the Chicago Athenaeum Museum of Architecture and Design. Part embassy, part event space, part dwelling on the Georgetown waterfront. Free; registration required at www.aiadc.com. Location: The House of Sweden, 2900 K Street, NW. Metro: Take the Circulator Bus to 29th and M Streets and walk down 30th to the waterfront.

#### Monday, September 20

5:00 - 6:00 pm

#### Student Competition Winners Announced

They toiled all day Sunday—now see their solutions. Join the students to hear a distinguished panel of judges discuss the entries and announce the winners. Free; registration required at www.aiadc.com. Location: National Building Museum, 401 F Street, NW. Metro: Judiciary Square.

6:30 - 8:00 pm

#### Spotlight on Design: Warren Byrd

For over 25 years, Nelson Byrd Woltz Landscape Architecture has honored the history and natural context of a site in the creation of place. Founding principal Warren T. Byrd, Jr., FASLA, discusses the firm's work, including Citygarden in St. Louis, and the Flight 93 National Memorial in Shanksville, Pennsylvania. \$12; registration required at www.aiadc.com. Location: National Building Museum, 401 F Street, NW. Metro: Judiciary Square.

#### Tuesday, September 21

6:30 - 8:30 pm

#### Get Inspired by Swiss Design

The Swiss Design Award Stops in Washington, DC, on its worldwide tour. Switzerland and AIA proudly present the Swiss Design Award exhibition in Washington. Please join us and get inspired by avant-garde Swiss design. The exhibition presents a broad range of innovative design, spanning fashion, communications, furniture, and product design. This event is part of ThinkSwiss, your opportunity to get involved with Switzerland, www.thinkswiss.org. Free; registration required at www.aiadc.com. Location: AIA National Headquarters, 1735 New York Avenue, NW. Metro: Farragut West.

#### Wednesday, September 22

3:00 - 5:00 pm

#### The Scottish Rite Temple

We've stretched our definition of world architecture to include this very interesting renovation of the building that houses the Scottish Rite Temple, inspired by ancient Greek and Egyptian precedents. Join architects Mary Katherine Lanzillotta, FAIA, and Graham Davidson, FAIA, as they discuss how they are bringing this unique structure designed in 1910 by John Russell Pope into the 21st century. \$5.33; registration required at www.aiadc.com. Location: The Supreme Council of the Ancient and Accepted Scottish Rite, Southern Jurisdiction, USA, 1733 16th Street, NW. Metro: Dupont Circle.

#### Thursday, September 23

2:00 - 5:00 pm

Ippakutei Teahouse and the Old Ambassador's Residence, Embassy of Japan Visit one of Washington's most spectacular historical houses: the former Japanese ambassador's residence. This structure, built in 1931 and designed by the architectural firm Delano & Aldrich, is of the Georgian revival style. Modesty, proportion, symmetry, and balance are the dominant themes. The widely praised gardens contain an authentic tea house that was designed by Japanese architect Nahiko Emori. The structure, called "Ippakutei," was donated to mark the 100th anniversary of diplomatic relations between the United States and Japan. Free; registration required at www.aiadc.com. Location: Embassy of Japan, Old Ambassador's Residence, 2516 Massachusetts Avenue, NW. Metro: Dupont Circle.

5:30 – 7:00 pm

#### Contemporary Religious Architecture in Japan

Start the evening off with a tour of the authentic Japanese teahouse, "Ippakutei," designed by Japanese architect Nahiko Emori and constructed in 1960. Then relax in the Old Ambassador's Residence and listen to Mr. Yoshiko Sano, president and principal architect of Yasui Architects & Engineers, Inc., as he discusses the recent architecture of diverse religious structures in Japan, the American influence on these structures, and how spiritual places on street corners create a depth of personality in cities across Japan. Free; registration required at www.aiadc.com. Location: Embassy of Japan, Old Ambassador's Residence, 2516 Massachusetts Avenue, NW. Metro: Dupont Circle.

#### Friday, September 24

12:00 - 2:00 pm

#### Honoring Great Washingtonians

This luncheon will honor the winners of some very special awards: the Centennial Medal, the Chapter's highest honor; the Glenn Brown Award, honoring those who improve the quality of life in Washington; the John "Wieb" Wiebenson Award for Architecture in the Public Interest; and the Emerging Architect Award, honoring those who have made significant contributions to the profession at an early stage in their career. \$60; registration required at www.aiadc.com. Location: Farmers and Fishers, 3000 K Street, NW. Metro: Take the Circulator to 31st Street and walk to Georgetown Harbour.

6:30 pm

#### Architectural Works by French Architect Jacques Ferrier

State registered architect Jacques Ferrier graduated from the École Centrale in 1981 and from UPA 8 in 1985. He created his own firm in 1990, and his projects now include public facilities, research centers, cultural buildings, offices, and housing. The company grounds its work on Ferrier's personal commitment to the creation of architecture for a sustainable society. At the same time, Ferrier engages in innovative research in partnership with industrial companies. His projects, which include the Concept Office and the environmentally-sound Hypergreen skyscraper, have sparked reflection on the future role of architecture in addressing the challenges represented by

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megalopolises and the planet's needs. Ferrier's optimistic and humanist vision of the "city of the future" provided the conceptual foundation for the French Pavilion at the Shanghai World Expo 2010. This exhibit exemplifies the theme of the "Sensual City," a man-made environment where nature and senses are of central importance. Ferrier has received many architectural prizes, written a number of books and participated in conferences both in France and abroad. \$12; registration required at www.aiadc.com. Location: L'Alliance Française, 2142 Wyoming Avenue, NW. Metro: Dupont Circle or Woodley Park.

#### Saturday, September 25

9:30 am - 12:00 noon Kid's Tour of Georgetown

The tour starts with a review of basic architectural vocabulary—the styles, shapes, and materials that form the buildings around us. Then will tour some of the signature buildings of Georgetown, including a row house. At the conclusion of the tour, children will have the opportunity to build their own model row house. Free; registration required at www.aiadc.com. Children must be accompanied by an adult. Location: Hartman-Cox Architects, 1074 Thomas Jefferson Street, NW. Metro: Take the Circulator to Thomas Jefferson and M Streets.

#### Sunday, September 26

3:00 pm Rethinking Tradition: Contemporary Design from Mexico

Join curator Ana Elena Mallet and three designers for an engaging discussion of contemporary design in Mexico. This exhibit presents over 200 objects created by the most talented and innovative designers in Mexico today. The recent boom in the creative industries has transformed urban centers into artistic labs, and this exhibition celebrates the landscape of Mexico City where a dynamic, cosmopolitan, and ever-changing urbanity inspires a new generation of artisans in infinite ways. This exhibition will show how contemporary designers often seek to integrate social, economic, and environmental elements through the use of varied objects and materials to create unique products. Seen as a social process and instrument for integration, contemporary design has also reappropriated traditional methods of Mexican handicrafts and added inspiring modern touches. Free; registration required at www.aiadc.com. Location: The Mexican Cultural Institute, 2829 16th Street, NW. Metro: Columbia Heights.

1:00 - 2:30 pm American University School of International Service Tour

American University's new School of International Service building is a showcase of how sustainable design integrates with sustainable learning practices. Designed to be LEED Gold-certified, this 70,000-square-foot building houses the nation's largest school for studies in international service. Join Roxanne Wallace, AIA, LEED

AP, and Kelly Keegan, IIDA, from AU's Office of the University Architect, for a tour as they explain how choices in interior finish selection and furniture re-use come together to achieve a LEED innovation point. Free; registration required at www.aiadc.com. Location: 4400 Massachusetts Avenue (corner of Nebraska and New Mexico Avenue, NW). Metro: Tenleytown-AU, then take the free shuttle that runs between the Metro and AU's campus.

#### 3:00 pm Eastern Market Tour

Eastern Market on Capitol Hill is one of architect Adolf Cluss' few remaining buildings. After an extensive fire, the structure underwent a comprehensive restoration and modernization that was completed in 2009. Join us for a tour in partnership with CHAMPS, the Capitol Hill Chamber of Commerce. Free; registration required at www.aiadc.com. Location: Eastern Market, 225 7th Street, SE. Metro: Eastern Market.

#### Monday, September 27

7:30 pm

Films: Loos Ornamental and Two Projects by Frederick Kiesler

Loos Ornamental (72 min)

Architecture as autobiography: The film presents 28 structures and spaces designed by Austrian architect Adolf Loos (1870-1933) in the chronological order in which they were built. The viewer will see and learn about the blossoming of Loos' ideas of space and material and the development of an almost modular style of construction. The film shows all the buildings as they appear today. This makes it a document that records the fate of modern architecture.

Two Projects by Frederick Kiesler (16 min)

The film explores two projects by Austrian artist and visionary Frederick Kiesler (1890-1965): the model for an Endless House (1959) that is currently exhibited at the Kiesler Foundation Vienna, and The Shrine of the Book, designed and built in collaboration with Armand Bartos on the grounds of the Israel Museum in Jerusalem (1959-65). The film was shot in June 2006. It is the third and final part of a trilogy of films dealing with the buildings of Adolf Loos, Rudolph M. Schindler and Frederick Kiesler. Free; registration required at www.aiadc.com. Location: Embassy of Austria, 3524 International Court, NW. Metro: Van Ness/UDC.

#### Tuesday, September 28

12:30 pm Tour of the United States Institute of Peace

Join the AIA | DC Committee on the Environment (COTEdc), architect Paul Gross of Safdie Architects, and Clark Construction for a hard hat construction tour of the nearly-complete US Institute of Peace. Designed by renowned architects Safdie Associates, the

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headquarters is a symbolic architectural statement of America's commitment to peace, visible along the capital skyline. Targeting LEED Silver, the striking design will be a strong visual statement of the importance of peace.

\$20; registration required at www.aiadc.com. Location: Northwest corner of the National Mall at Constitution Avenue and 23rd Street. Metro: Foggy Bottom.

# Wednesday, September 29

7:30 pm

Architectural Photography Exhibit Opening Featuring artist Alfredo Barsuglia

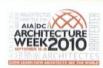
Free; registration required at www.aiadc.com. Location: Embassy of Austria, 3524 International Court, NW. Metro: Van Ness/UDC.

#### Thursday, September 30

6:30 pm

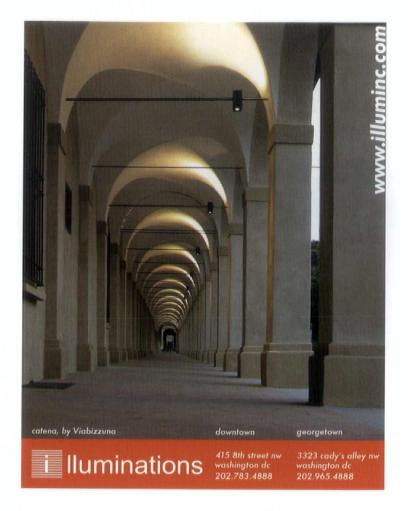
Architecture Week Closing Night Party and Design Awards Celebration

Join us at 300 New Jersey Avenue, a beautiful new addition designed by Lord Richard Rogers. Enjoy delicious food, wonderful drinks, and sparkling conversation as we toast the winners of the Chapter's Design Awards and all our Architecture Week partners. \$100; registration required at www.aiadc.com. Location: Jones Day, 300 New Jersey Avenue, NW. Metro: Union Station.



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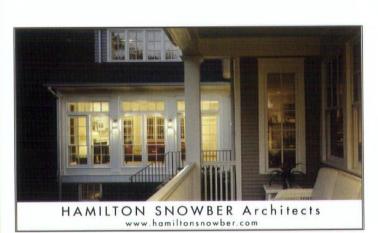


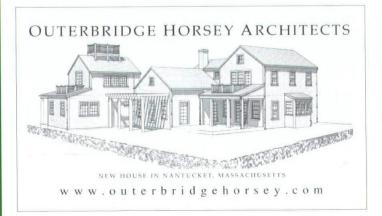
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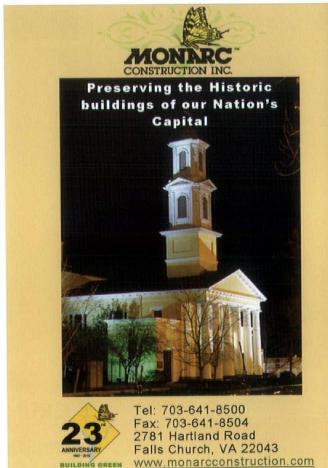


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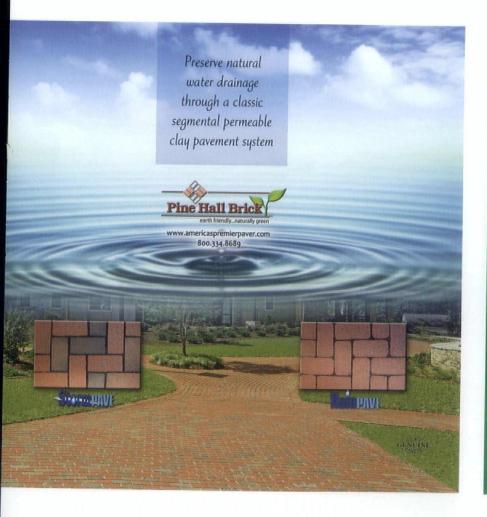


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